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KURT ROESCH

RECENT PAINTINGS

CHARLES CUTLER

SCULPTURE

OCTOBER 29—NOVEMBER 16, 1946

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET • NEW YORK

VICTORIA AND ALBERT MUSEUM LIBRARY

COVER DRAWING BY KURT ROESCH

4. XI. 1946.

K U R T R O E S C H

The art of Kurt Roesch is profoundly traditional as well as immediately modern. The disintegration of our grandparents' Euclidean, genteel and popular, Occidental world, here is easily accepted: these canvases, obviously, are in the modern key. But their repose and self-assurance remind us that more than half a century has elapsed since the first "modernistic" surprises and disequilibriums. The periods of experiment and search are so far behind us, that today the master is in authoritative control of the whole gamut of objective and non-objective, naturalistic and visionary, reasonable, paranoid, and algebraic methods. These are in his brush—ready to materialize, in graphic counterpoint, the dictated forms of his creative imagination.

Each of the pictures of Kurt Roesch is developed according to the force of its own laws—clearly, inevitably, and with the cogency of an organism. "To be properly expressed (as Meister Eckhart has declared) a thing must proceed from within, moved by its form." There are no strivings for effect, no unsolved or accidental juxtapositions; every inch of the canvas is controlled; the paint is dematerialized and assimilated. Nor does the intellect intrude any secondary lesson, anecdote, or timely theme; for this is an art, not of discoursive, but of presentational eloquence—an art in which the content is the form, and each form the manifestation of an insight into silence.

Wonderful, many-faceted images: they flash like jewels, stir and revolve before the eye, revealing continually new aspects of themselves. And with each moment, the mind is admitted further into the logic of their structure, until, at last, the ineffable impulse is apprehended. Whereupon, with radiance, the whole form moves into our own system, to become a support for the understanding. Briefly, this is symbolism before becoming categorized; still spontaneous, immediate, and alive; operating as much upon the soul as upon the mind.—Which is precisely the quality of every traditional, mythopoeic, as distinct from academic and merely conventional, art.

JOSEPH CAMPBELL

O I L S · 1 9 4 6

1 The Fisherman
60 x 38 inches

2 Battle of the Insects
44½ x 54½ inches

3 Good Hunting
42 x 41 inches

4 Conspiracy by Candlelight
32 x 42 inches

5 Fish for Supper
42 x 28 inches

6 Behind the Window
42 x 24 inches

7 In Tears
32 x 24 inches

8 Full Moon over Dead Wood in Pond
28 x 42 inches

9 Manuscript in Progress
24 x 30 inches

10 Diabolo
32 x 20 inches

11 Boy with Bird
26 x 20 inches

12 The Veil
24 x 18 inches

13 Deserted Farm
10 x 14 inches

14 Caterpillar Scare
8 x 14½ inches

CAT. No. 1

CAT. No. 4

CAT. No. 2

VICTORIA AND ALBERT MUSEUM LIBRARY

CAT. No. 16

CAT. No. 17

CHARLES CUTLER

Charles Cutler spends his summers on a section of the Maine coast whose rocks offer him a rugged medium of expression; boulders and fragments hold limitless resources for him. In each, Cutler recognizes an identity from which he evolves a form in keeping with the contour and material. He may disclose the form wholly or in part, giving to each image a powerful and indiginous spirit.

Cutler was born in Newtonville, Massachusetts in 1914, son of a distinguished painter, the late Carl Gordon Cutler. He is a graduate of the Museum School of Fine Arts, Boston, and he worked for several years with the sculptor John Flannagan. He works in wood and a large variety of stone.

15 Venus

Gneiss. 1940

16 Mermaid

Granite. 1941

17 Birth of a Snake

Grano-Diorite. 1941

18 Head

Beach stone. 1944. Loaned by Mr. and Mrs. Sam S. Herwitz

19 Woman with Flower

Serpentine. 1945

20 Mask

Diorite. 1945

21 Mother and Child

Granite. 1946

22 Torso

Granite. 1946

23 Dragon

Diorite. 1946

24 Head

Basalt. 1946

EXHIBITIONS 1946-1947

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